

THE QUAKER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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[One Penny.]

THE

LETTER-NOTE METHOD,

An easy System which

TRAINES TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.
2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.
3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.
6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.
7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.
8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.





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*Write legibly—Write concisely—Write impartially.
Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.*

The name and address of the Sender must accompany all Correspondence.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

The Quaver,

May 1st, 1882.



T last our Tonic Sol-fa friends have been compelled to defend their notation, and Professor Macfarren's letter has called forth numerous replies. Generally, there is assumed to exist an educational necessity for the notation, which necessity we deny *in toto*, the existence of Letter-note abundantly warranting the denial; and in no case, so far as we have seen, is anything like an adequate answer supplied to the allegations of the learned musician. For example, the charge that the notation is bad because "many of its signs are so vague that persons familiar with the system often mistake them" is supposed to refer only to the octave marks. But much more flagrant instances of vagueness have been indicated in this journal and elsewhere: among others, the uncertainty accruing in the case of a modulation, and the want of clearness in noting intricate divisions of Time as compared with the more legible methods adopted by the staff-notation. These, and especially the former, are fundamental defects; and the existence of the former has been admitted by Tonic Sol-faists

themselves, accompanied by demands for the remodelling of the notation in order to remedy the imperfection. It is amusing, too, to find the argument advanced that a distinguished musician "is not of necessity an authority on the problem of the musical training of the children of our elementary schools," for, even admitting this, there can be no doubt every musician is qualified to pronounce an opinion regarding the merits or demerits of a musical notation.

We think that the admirers of the staff-notation may congratulate themselves on the results of this controversy: it has put the saddle on the right horse, by showing that the staff-notation is paramount, the Tonic Sol-fa being subsidiary and introductory only, and withal not so immaculately perfect as some supposed. Now that our friends have admitted the subsidiary and introductory character of their notation, they will in time be able to perceive that Letter-note is the more direct and legitimate introduction to the staff-notation.

The Poetic in Music.

IF there were nothing more in music than a principle of vague sensation, founded only upon a relation of propriety between sounds, and having for its sole result to affect the ear more or less agreeably, this art would be little worthy of the public attention; for, its object being merely to gratify one of the senses, it would not deserve any more consideration than the culinary art. There would, in fact, be but little difference between the merit of a musician and that of a cook. But it is not so. It is not the ear alone which is affected by music. If music unites certain qualities, it produces emotion; in an indeterminate manner, indeed, but more powerfully than painting, sculpture, or any other art.

It must be acknowledged, however, that there was a time when it was believed that the only object of music was to satisfy the ear. That was the period of the revival of the arts. All that remains to us of the music of this period, from the middle of the four-

teenth to the end of the sixteenth century, was evidently composed for the ear alone. What do I say? It was not even for the ear that the musicians then wrote, but for the eye. All their genius exhausted itself in the arrangement of sounds in strange forms, which were perceptible only on paper. The madrigals, motets, masses, and, in fact, all the music of those early times of the art, found admirers, nevertheless, because nothing better was known. The rules of an art are never to be inferred from its first attempts.

At a subsequent period, music became

more agreeable, and more suited to please the senses. All kinds of it felt the influence of this tendency towards the graceful. It was manifested in instrumental as well as in vocal music, and especially in the opera. Airs, and airs only, occupied an entire drama of several hours. It is of this pretended dramatic music that it was said, that it was a *concert of which the drama was the pretext*. The art was improved by it, but did not reach its true object. Though this music pleased the ear, yet, as it did nothing more, it performed only one of its functions. [To be continued.]

THE CHORAL PRIMER, a course of elementary training on the Letter-note method. This new work contains copious illustrations of all the most usual intervals, rhythms, and changes of key: it gives, more concisely than the other Letter-note works, the rudiments of music, but the subject of tonality or "mental effect" is more fully treated. 48 pages, in wrapper or in penny numbers price sixpence.

* The system described as the letter-note method is clearly explained in the *Choral Primer*, which also contains capital exercises on time, intervals, and the various major and minor keys.—*Musical Standard*.

* Appears to be on the whole a well-arranged course of elementary training. . . . Some sensible remarks are made on the subject of "mental effects."—*Saturday Musical Review*.

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Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Exercises for correction, and all communications respecting the class, to be addressed to:

The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.

SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

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Choir and School Sight-singing.

PROBABLY the advantages of sight-singing as compared with ear-singing are known and admitted by all engaged in the work of tuition. It is not, however, generally admitted (or at all events the principle is not invariably acted upon) that training to sing by ear is not only an inferior process to that of sight-singing, not only useless for purposes of education, but also positively injurious to those who are thus taught. For although ear and voice can to some extent be trained by this means, bad habits are acquired—the habit, for instance, of learning a tune by rote—and these habits have to be conquered if at any future time the work of learning to sing at sight is attempted. As a general rule we have always found, that they who had been ground most persistently in ear-singing were the hardest to teach sight-singing (supposing no natural impediment in either pupil), and the hardest of all were those who had made considerable progress in their musical studies (being members of choral societies, pianists, etc.), but whose practice was that of ear-singing only. The reason is evident: as stated above, the habits of the ear-singer militate against those of the sight-singer, and the more confirmed the former the greater the difficulty of acquiring the latter.

Granting these facts, every Preceptor will see that duty and interest lie in the direction of sight-singing—duty both to himself and his pupils, because they have a right to expect the best kind of tuition; and interest, because this latter evidently hangs upon the fulfilment of the former.

We shall, therefore, suppose that every reader agrees with us thus far. Differences of opinion may, however, exist as to whether training to sing at sight is always as possible or even as convenient as ear-singing; and we shall now endeavour to show that it is equally possible and equally convenient, as well as vastly more expedient. Suppose a class of ear-singers, trained two hours a week for a school term, during which time they have, by dint of persevering effort, committed to memory a dozen tunes. It will be seen at once that the learning of these twelve tunes does not in the least help them to learn another

twelve, on the contrary the same labour has to be undergone again and again as often as a new tune has to be learnt. Now, the labour thus misspent would, if properly directed, have enabled the pupils not only to commit to memory those same twelve tunes, but to acquire in addition some small degree of the sight-singing art, and to have formed to some extent good sight-singing habits. This for a single term: but when we consider the ear-singing as going on term after term for years, the amount of labour involved by such a process, if methodically pursued, would have resulted in first rate sight-singing results.

But some will object, that with the multiplicity of subjects taught there really is not time to give a pupil solo-singing, style, and finish, and teach him sight-singing as well. Possibly there is not time during one term, or even two or three; but unquestionably there is abundant time during the years usually devoted to education; and, moreover (if we are right in our estimate of the comparative ease of teaching both methods), it is evident that the system of ear-singing will in the aggregate involve much greater expenditure of time. Rather, is not such an objection as unreasonable as to argue that there is no time to teach English reading as well as elocution, and therefore the former ought to be shelved, and the words should be spooned into the pupil's memories by rote. Will not the wise Preceptor take care to teach the elements of musical as well as literary reading at the proper period, adopting due precautions to ensure that the elementary processes shall be preliminary and helpful to the higher? We shall take this for granted; and will now endeavour to show how the Preceptor ought to proceed in order to obtain the best possible results in return for his labour. But first of all a brief explanation of the Letter-note method, contrasted with the other systems of musical tuition.

LETTER-NOTE adopts the "movable do" principle, the advantage of which over that of the "fixed do" (which calls C "do" in all keys) is apparent from the following fact. On the movable do system, the notes of a tune have the same sol-fa names, let it be transposed into what key it may; but, on the fixed do plan, every trans-

position occasions a different mode of sol-faing: now, as the tune itself is what catches the ear, and the key in which it is pitched is wholly a secondary consideration, the movable no (that which moves the no with every transposition) is evidently the method best adapted to the exigencies of sight-singing. In fact, the fixed no-ist labours under disadvantages analogous to those which a pianist would encounter if he adopted a fingering method which put the thumb on C in all scales. On the other hand, if it is argued that the fixed no is simpler, the supposed simplicity results entirely from the fact that the syllables are here used only for the purpose of providing names for the notes (for the same purpose precisely as we use the letters, C D E F G A B C). If anybody prefers using the sol-fa syllables, instead of the more usual alphabetical names, for naming the notes, he is free to carry out his preference; but he must either devise some other mode of identifying the tonality (or position in the key) of the notes, or else dispense with this educational aid and consequently incur the danger of simplifying the matter too much—so much that the teaching will produce little or no sight-singing results. This principle of tonality or key-relationship is the very foundation of the sight-singing art; and in exact proportion as it is utilized or ignored, so will the training result in success or failure.

Another system of sol-faing, termed the "Lancashire" Method, uses four syllables only, the scale being rendered thus:—FA SOL LA FA SOL LA MI FA. But here again the principle of tonality is lost sight of, and, moreover, we want a distinct name for each sound in the scale: suppose a pianist named his octave of manuals, "F G A F G A E," what confusion would result!

Of the movable no methods, there are many varieties, each of which employs some educational aid of its own, intended to help the reading powers of the pupil while his ear is being trained to the tonality of the sounds. Certain of these methods adopt the device of specially marking the key-note—a good plan so far as it goes: but experience has shown that if the fertilizer supplied by the educational aid is used more liberally at the outset, cases of frost-bite are rare and the crop of sight-singers is larger in consequence.

Other movable no methods employ a notation wholly and intrinsically different from the staff-notation: of these, one is popular in England, the other in France, and both are standing proofs of what can be effected when the Tonic principle is efficiently worked.

We, however, hold that the staff-notation is "the best yet invented;" the best, not only for the organist, pianist, and harmoniumist, who probably are unanimous in their preference for it; the best, not only because it is universal, and a knowledge of it gives the student the range of the whole world's musical library; but also the

best in the interests of the sight-singer. This opinion is based upon the following considerations:—The staff-notation, by its rising and falling notes, helps the reader whether experienced or inexperienced; its system of grouping notes in pairs, threes, fours, sixes, etc., assists the eye in rapid passages, in matters relating both to the value of the notes, and to the melodic motion of the tune; it provides a chart of great value in the case of a modulation; it gives the matured sight-singer, who sol-fas mentally, full liberty to read a change of key how he will, and permits him to utilize little mental devices of his own, which help him because they *are* his own; it assists in those higher and abstruser studies where cognisance of *pitch* is a convenience or a necessity; and it tells the vocalist precisely where he is as to compass, guiding him in the management of his voice.

Thus, although in its ordinary unlettered form the staff-notation entails considerable labour upon the beginner, it makes ample amends when he has mastered it. In fact, when difficult music has to be read, the experienced staff-notationist works more easily than the new-notationist.

Granting the superiority of the staff-notation, it follows that this notation should be the end aimed at; it equally follows that if this notation is the end in view, it should also be the commencement; and it is just here where a system of lettered notes steps in to help the beginner. If the staff-notation is best for general purposes, it is probable—perhaps certain—that if the educational aid necessary to a beginner is superadded, the notation will retain its superiority when used as an educational appliance. Experience shows this to be the fact, for several of the considerations already specified apply even more fully to the learner than to the experienced singer.

Lastly, there are now several kinds of Letter-note. Since the Letter-note method first appeared in 1863, at least two other methods have been published, differing partly in the position of the sol-fa initial and partly in the nature and name of the method. With regard to the position of the initial, it is sufficient to say that these more recent plans were duly and carefully considered before Letter-note was issued, that the Letter-note form was preferred because it is more economical, requiring no specially prepared type; because it is practically more useful, enabling us to letter wholly or partially, to append one letter or several to a note, to put the letters either inside or outside the staff, to show by means of the lettering whether a voice-part is intended for a male or a female voice, and to letter accidentals differently from ordinary notes. In other respects the comparative merits of these methods must be determined by their result—which does the work best?—and this issue Letter-note is quite content to leave to the decision of the honourable Public. [To be continued.]

London French Musical Festival.

THE festival and competition of French and Belgian Orpheonic Societies, held at Brighton last autumn, was not, we believe, a pecuniary success. In other ways, however, it so met the expectation of the promoters that Mr. de la Grave and those associated with him in directing the enterprise have resolved upon a repetition on June 20th and 21st next, changing the *locale* from Brighton to the Royal Albert Hall. The venture is a spirited one under the actual circumstances. In two months from the present time London will find itself at the height of the most extraordinary musical season ever known—a season already sure to present a perfect embarrassment of riches. Opera simultaneously given at three houses, a crowd of orchestral concerts, and a thousand and one entertainments of less pretensions, will join to present a distracting array of claims upon public patronage. It required no little courage to enter the lists against rivalry so formidable, but the managers of the "London French Musical Festival and Competition" are not to be deterred by any such considerations. We must admire their pluck, and own that they already deserve success.

The arrangements, generally speaking, will not differ from those of last year. Up to the present, we understand, the attendance of twenty prominent French and Belgian societies has been secured, and it is expected that at least forty additional entries will be made, the number of performers thus coming nearly up to 3,000. Upon their efforts some of our most prominent English and resident musicians have consented to sit in judgment; as, for example, Sir Julius Benedict, Sir Herbert Oakeley, Sir George Elvey, Mr. Randerger, Mr. Cowen, Signor Mattei, Signor Visetti, Mr. Henry Leslie, Mr. Thorne, and Mr. Kuhe, among whose foreign colleagues will be at least three professors from the Paris Conservatoire. At last year, performances on a festival scale are prominent in the scheme, and these will certainly not prove wanting in attraction, is only because eminent artists, rarely or never heard before in England, have undertaken to appear. On this point it will suffice to mention the names of Mdlle. Jenny Howe and M. Vergnet, both of the Paris Opera; M. Gigout, organist of St. Augustine's Church; and M. Paul Viardot, the violinist. It is understood, further, that several artists prominently associated with the famous Conservatoire concerts will make their bow to an English audience. When the arrangements are complete we shall, of course, be better able to estimate the

attraction offered and the probabilities of success, but even now there seems no reason why the Orpheonic Festival should not obtain an adequate share of public support. It will be somewhat of a novelty in London, and is certain to afford an excellent opportunity of learning the stage to which popular musical education has advanced among our neighbours across the channel. We should add, that after their two day's work at the Albert Hall the Orpheonists will visit Brighton to give one or two concerts in the Dome, and that, in the event of pecuniary profit resulting, half the surplus will be given to the Royal College of Music.—*Daily Telegraph*.

Wicked Music.

DURING the short pause in our organ recital this evening, I propose to address a very few words to you upon what, at first hearing, may sound a somewhat strange subject, viz., "Wicked Music." My title will want a little explanation, as it is only in one sense that I intend interpreting my subject this evening.

Some two or three years ago, I was very much struck by the truth of a passage which I came across in reading a book by a popular American author. It was this,—"All good music is sacred, if it is heard sacredly, and all poor music is execrably unsacred." This quotation has become a very familiar one to you, because, as you know, I always have it printed at the head of the programmes of all my organ recitals. This quotation, then, will serve me as my text to-night while for a moment or two I discuss the matter which I have termed "Wicked Music."

Now, first of all, let me say, that I hold it to be a truth that we live in an age (perhaps not more so than other ages) where there is a great deal of false sentimentality. Mere sentiment seems to be the underlying characteristic of much that we believe, and hold to be truth. Never, I suppose was the Bible maxim more appropriate than in these days, that men strain at a gnat and swallow a camel. Now this thought is most applicable to the subject of music. Some of us are apt to judge music merely from the standpoint of a worthless sentiment. In other words, people do not judge music from a musical point of view, they judge it from what I may call its accidents; that is, the character of certain music is judged, defined, praised, or condemned from what it happens to be called; that is, by its name.

Now musical compositions are generally divided into two classes. There is what is popularly called sacred music; and there is what is termed secular music. Now, what I hold, and am endeavouring to maintain to-night is, that these distinctions are, at least to a certain extent, mere sentiment, and that a great deal of so-called "sacred" music is entirely and ignominiously "secular," and that a great deal of so-called "secular" music is the most religious and sacred. With a large number of persons, the "sacredness" or "secularity" of a piece of music depends upon its name—for instance, someone may attempt to write a piece of music, which is unworthy of the name of music, full of mistakes, consecutive fifths, octaves, and no one knows what, but he calls it—let me for instance say—"The Holy Jerusalem March," and people directly say, "Oh! it's sacred music; it's quite fit to be played in church." But suppose the very same piece of music has its name altered to—say—"A Jargon of Nonsense," people would be wicked to play it in church, because it is not sacred music. I quite agree that in such an instance as this it would be wicked to play it in church; but my opponent says, the reason why it would be wicked to play it in church is because of the name by which it is called. I, on the other hand, say it would be wicked to play it in church because it is bad music, and therefore for that reason only it is not sacred music, as my text says: "All good music is sacred if it is heard sacredly, and all poor music is execrably unsacred."

Don't allow the mere name of a thing to be your judge and your criterion of what is right and what is wrong. It is the name that deceives us, and we are all, more or less, such creatures of sentiment that we allow a mere name to sway our judgements and decide our criticisms.

Or again, we are apt, more or less, to judge music, particularly vocal music, not so much by its own intrinsic merits as by who it was that sang the music. I have, for instance, heard songs, perhaps foolish and silly both as regards words and music, sang by a member of the aristocracy and certain persons have gone away saying how delightful it was. I have heard the same songs, or perhaps superior ones, and more refined, and certainly more cleverly rendered, sang by what is termed "a poor man." And the same persons who applauded the aristocrat, and said "how delightful" his foolish song was, professed the greatest disgust at the poor man's song, and called it vulgar and low. But the music was the same, and the words were the same. What I maintain to-night is this: That if the music is good, it is just as good by whomsoever it is sung. If bad, it is as bad when sung by a princess as when sung by a beggar.

Or, once more. It is, I hold, wicked to wilfully deliberately, and knowingly render good music badly. To what is called "murder" good music is a crying shame and a sin. Yet this is very commonly done, and many a man who is fond of denouncing and running down a simple ballad is brave enough to murder some grand masterpiece in music by a wretched and incompetent performance. This again is wrong, and it is another error that I wish to-night to condemn.

To sum up, then, under one head the substance of what I have been saying in these few words to-night, it is this: That I hold and maintain and put into practice the truth contained in my text this evening, "That all good music is sacred if it is heard sacredly, and all poor music is execrably unsacred."

Let us rise above puerile means of criticism. Let us judge music by the law of music itself; and in so doing we rise into a divine atmosphere, and our souls are elevated nearer to the Divine Author of music in Whose presence there is an eternal minstrelsy, and where the harpers continually are harping on their harps of gold, with melodious sound.—REV. E. HUSBAND.

Organists and Church Officers.

IN the church the organist should have as full control of the organ loft and its accessories as the preacher has of the pulpit.

The first duty of the officers of the church is to select an organist thoroughly able to exercise this control. Then they should leave the matter in his hands.

The organist, if he is a true musician, will have the musical well-being of the musical service of the church at heart, just as much as the pastor will regard the gospel service as the one thing to do properly.

The organist, as well as the pastor, is engaged in cultivating the spiritual portion of the natures of the congregation. Both preach spiritual truth.

Of course, all organists do not come up to the proper standard, but it is safe to say that the majority of disputes between organists and church officers are due to an unwarranted and often times ignorant interference of the latter.

It is true that self-educated amateur organists frequently are guilty of grave evils against both music and congregation. With such tyros, who are often more arrogant than thoroughly competent professionals, we have nothing to do at present.

But we claim that the musician who is given charge of the music in a church should have charge of it in the fullest sense of the word.

If he be accused of musical impropriety by the officers of the church, no decision should be pronounced against him unless by a vote of the congregation. Such a trial will obviate the mistakes likely to be made through the musical ignorance or prejudices of the church officers.

It has been practically proven that the church which has too many directors of its musical service brings the praise of its sanctuary into indifferent repute, when it should be one of the pillars of the divine worship.—*Musical People.*

Mr. Ganz's Orchestral Concerts.

A NEW season of these concerts began in St. James's Hall on Saturday afternoon, April 22nd, under circumstances interesting enough to attract a very large audience. We need not examine the scheme of the new campaign—amateurs are more or less familiar with it—in order to prove that Mr. Ganz is a skilful caterer for public taste. The fact has already been demonstrated, after a fashion beyond cavil, and was but confirmed by the programme on Saturday, wherein novelty and familiar excellence were combined, with a due regard for varied preference. The *laudatores temporis acti* had a good time with Beethoven's Symphony in B flat (No. 4), the overture to "Egmont," Mendelssohn's violin concert, and a chorus for female voices from Glück's "Iphigenia in Tauris." They had, in point of fact, the lions's share of the provision made, and were no more inclined to complain than the lordly brute who takes all he needs, and leaves the rest to his humble and hungry courtiers. Whether the balance of the auditors grumbled or not is a distinct question; but one concerning which we need hardly trouble ourselves. The people who look upon Beethoven and Mendelssohn as among the vestiges of a pre-artistic world are, let us hope, a minority not to be taken into serious account. As regards the works just named, we have to deal only with their performance, which came fully up to the standard of previous seasons. The solo violin in Mendelssohn's concerto, was played by an artist, Herr Ondricek, who made his first appearance under Mr. Ganz's baton, and achieved a frank success. Herr Ondricek is a young man whose art should be measured by his years. His tone, somewhat small in volume, is pure in quality; he

uses the bow with singular freedom and power, and his rendering of cantabile passages shows true artistic feeling. In the last-named respect justice was done in Mendelssohn's tuneful and expressive themes, those of the slow movement especially gaining by the artist's delivery. The bravura passages, on the other hand, were somewhat marred by what seemed jerkiness, but was only exaggerated accent—a very good fault, leaning distinctly to the side of merit, and easily cured. Herr Ondricek will, no doubt, be heard from time to time during the rest of the season.

For the lovers of novelty at this concert, Mr. Ganz provided a work never before performed by an English orchestra. It bears the name of Franz Liszt, and represents that ambitious composer's view, in music, of Dante's "Divina Commedia." As a matter of course, it covers all the ground, giving, in the first place, a tone-picture of hell; next, of purgatory; and last, of heaven. One of these themes might have been thought sufficient for even an extraordinary man, but Liszt could hardly venture upon detaining an audience in the Inferno for the whole duration of a symphonic poem, and it was not to be expected that he would keep out of it altogether. Modern composers of a certain school love to work within a measurable and easily traversible distance of the nether regions, and the phenomenon deserves remark and study. We will not go so far as to say that they derive their inspiration from thence; that they have a natural affinity with a hot and sulphurous atmosphere or that they are impelled by an instinct of consanguinity with the open denizens of the abyss. It is more likely that, in a sensation loving age, they find demons and blue fire pay. What would a Richardsonian drama be without its ghost? a country fair without the gentleman who consumes blazing tow, or a Christmas pantomime without a grotesque incarnation of devilry? Composers of the Liszt school ask a like question concerning their music and it must be said for them that they give it a practical answer. Hence the world of art has come to be filled, as far as they can fill it, with a mixed lot of fiends and spectres, variously engaged, but always in a congenial way. You cannot open a modern score now without a suspicion of brimstone, or listen to a modern orchestra without dread of shrieks and wailings accentuated by the triple bark of Cerberus. Liszt revels in the Inferno, and seems at home there, while a good many of Saturday's audience appeared well content to bear him company. Every one to his taste, of course; but we venture to suggest that the rightful dwellers down below are entitled to complain of the way in which they are musically represented.

Song and story witness that the Inferno does not lack an ear for sweet sounds, from which, for example, Orpheus "half-redeemed his lost Euridice." However, we may leave it to settle the matter with the composers concerned all in due time. Criticism of the first movement of Liszt's Symphonies would be a waste of labour. Those who admire it do so with the fanaticism that transcends reason; and those who dislike it do so with an intensity that needs no deepening. Among the second class we have the honour to reckon ourselves. The "Purgatory" takes us into a quieter but still a complaining region, where short phrases for various instruments, often unaccompanied, answer each other in monotonous succession, with intervening pauses concerning which it was once said by an irreverent American critic that they were devoted to an examination of the thermometer. Finally we reach "Heaven," and listen to a "Magnificat" sung by female voices upon a Gregorian theme, with organ as well as orchestral accompaniment. Here, as indeed in each movement, occasional charming effects, heightened by contrast, are produced; but the impression left by the entire work is one of vast design and feeble accomplishment. Liszt is a composer of magnificent purposes. He should dream symphonies, not write them. With the pen in hand, he resembles the king in the parable who began to build and had not wherewithal to finish. All the same let Mr. Ganz be praised for affording another opportunity of discovering this fact, and for taking the great pains necessary to such a performance as was given.—*Daily Telegraph.*

contentedly whatever was offered, and making no effort for larger and better supplies. Whereas music is really the most cosmopolitan of arts, springing up even where it might least be expected.

It was probably from this delegation to a few of what was the common property of all, that England had come to be regarded as an unmusical country, and that the remark made by a German or Sterndale Bennett, *Englischer Komponist, nicht Componist*, had originated. The disesteem in which music has been held in this country was doubtless a part the inheritance of our Puritan ancestors, and in part the outflow of what might be termed "Chesterfieldism:" the tone adopted by would-be fine gentlemen, that it was undignified to be mixed up with "fiddles and fiddlers."

He affirmed on the other hand most strongly that the nation possessed abundance of love of music; much talent also, which only needed fostering and cultivation; indeed, it might be severely but not untruly said that all England was musical except the musicians. He admitted that this state of affairs had improved, and was improving. Music was no longer regarded only as a means of gaining a scanty livelihood, but as a branch of liberal education, the sense the word itself bore in the classical age of Greece. It was the plain duty of such an audience as that he had the honour of addressing to assist in the revival.

Turning to the special subject of his discourse, he noticed that the three fundamental elements of a musical note—Pitch, Intensity, and Quality—Pitch was the most susceptible of accurate measurement, and that the recent great advances in physical science were mainly due to the substitution of quantitative for qualitative method of weighing and measuring for mere demonstration. He showed that absolute pitch did not exist in nature; a fact not negatived by the remarkable power exceptionally possessed by some ears of recognising a note by hearing. This so-called gift was really an acquirement, depending in some cases on the "muscular sense," as in the case of singers; or on a development of memory in others who, like organists, had sat for all a lifetime before a particular instrument, until its tones had penetrated into

On Musical Pitch and its Determination.

DR. STONE, in a recent lecture on this subject at the Royal Institution began by observing that the subject he had chosen, though at first sight technical, was one which should be taken up by the general public, not only on account of its scientific interest, but also since the special musicians were inclined to neglect it. Indeed music itself had in this country, until quite lately, fallen into the hands of a limited class, and that not always highly educated or large in their views. It was as though England had characteristically handed over music-making to private contractors, as a monopoly, taking

their inmost and instinctive consciousness. It was not dissimilar to the acquired act of counting "beats" which was the foundation of piano and organ-tuning, and which, once established, interfered seriously with the pleasure of listening to ordinary music. Examples of these beats and their causes were shown. He proposed, after defining Pitch as rapidity of vibration, to take three questions in succession. (1) The chief causes and amount of variation in Pitch in different sound-producers; (2) Scientific modes of measuring Pitch; (3) The musical application of such methods, carried a stage further in an artistic direction than was usual in treatises on acoustics.

It was shown experimentally that a metallic string through which a powerful current of electricity passes sinks more than an octave in pitch; that a tuning fork heated over a lamp also sinks in pitch, though to a far less degree; that organ pipes vary greatly with heat, and also with watery or other vapour, rising rapidly with increased temperature. An instrument for measuring this phenomenon made by the lecturer was shown. In it air from the same wind-chest was passed through the two coils of metal pipe, one maintained at the temperature of melting ice, the other at that of boiling water. Rapid and distinct beating was thus produced in two pipes previously tuned to unison. Harmonium reeds moved in the same direction as tuning forks, though in a greater degree; the former sinking about one vibration in 10,000 for each rise of a degree Fahrenheit, the latter about one in 16,000.

Both these quantities being small relatively to the changes undergone by other sources of sound, the tuning-fork furnished the best, and the free reed nearly as good a standard of pitch. The reed, however, depended somewhat on its material; a brass and steel reed on the same wind-chest and in unison beating distinctly when the air supply was raised to 212 degrees Fahrenheit.

In orchestral wind instruments a double action took place; the metal expanding with heat tending to flatten the note, whereas the hot and moist breath of the performer caused it to sharpen; the latter action greatly predominating.

II.—The scientific determination of pitch had been attained by five principal methods:—(1) Mechanical; (2) Optical; (3) Photographic; (4) Electrical; and (5) Computational. Under the first heading an exact copy of Colonel Perronet Thompson's Monochord, and the Syren; under the second, Lissajon's figures, and McLeod's ingenious modification of them in the cycloscope were demonstrated; the latter having proved one of the most accurate and satisfactory instruments hitherto employed for the purpose. Considerable stress was laid on the fifth or computational method, on account of its extreme simplicity and accuracy, and also by the fact that by it, Absolute had first been obtained from Relative pitch. The three instruments mainly adverted to were Scheibler's *Tonmesser*, Appun's Reed Tonometer, and Koenig's Tuning-fork clock. The first and second of these were exhibited; and the third, a photograph, was projected on the screen. Scheibler was a silk-manufacturer of Crefeld in Germany, who as early as 1834 published his system of Pitch-management. In its simplest form it consists of 65 tuning forks, each beating with its two neighbours 4 times per second, the first and last producing together a true octave free from beats. It can easily be shown mathematically that if the product of 64 by 4 (which equals 256, and is the sum total of beats) be correct it must equal the vibration-number of the deeper, and half that of 512 the acuter fork? Thus absolute will have been deduced from relative vibrations, and the problem of pitch determination will have been solved. Scheibler's excellent observations, however, seem to have failed to meet with the recognition they deserved, until they were disinterred by Helmholtz and his English Translator, Mr. Alex. J. Ellis.

Appun's reed tonometer proceeds on exactly the same principle as that of Scheibler, free reeds being substituted for forks. It is somewhat inferior in accuracy to the latter, for reasons named above, and also from the mutual influence of the reeds on one another, which has been shown to be considerable. On the other hand, its strident and coercive tone renders its indications more appreciable.

The third instrument, recently made by Koenig of Paris, and fully described in *Wiedemann's Annalen* in 1880, has not yet reached this country. It consists essentially of Helmholtz's Vibration-microscope combined with a small clock, of which the pendulum is a tuning-fork, causing the escapement to make 128 single vibrations per second.

It might be now considered that the problem of absolute pitch had been satisfactorily determined, and, a standard having been obtained, its artistic application was matter only of time and patience. That it had been so applied was a discredit to England, due chiefly to the rank and file of unmusical musicians named above. It was perfectly certain that since the time of Handel, a rise of orchestral pitch, amounting to about a semitone, has occurred. The causes of this rise, in the lecturer's opinion, were at least four; (1) The excess of true fifths as tuned to by violins over corresponding octaves; (2) the rise by heat of the increased number of modern wind instruments; (3) the difficulty of appreciating slow beats, leading players for the sake of prominence, to tune slightly above absolute unison; (4) the predominant effect on the ear of a sharper over a flatter note, causing a steady rise of the instruments which are susceptible of tuning.

It is obvious to any thoughtful man, that the Voice, God's instrument, should be consulted in preference to man's less perfect contrivances of wood and brass. At the same time the difference between the high orchestral pitch now in use to the detriment of singer's voices, and the French Normal Diapason which had been proved by Koenig to be an accurate as well as convenient standard, was really far less than would be thought. This fact was illustrated by playing alternately on clarionets tuned to one pitch and the other; the ear unassisted by beats being all but unable to detect the difference between the two. In conclusion, the main need of modern English music was stated to be a greater familiarity with the physical principles upon which it rests.—*The Orchestra.*

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14	Make a joyful noise	American,
15	Sing un' o' God	Bradbury,
20	Blessed is he that considereth the poor	Portogallo,
24	Now to him who can uphold us	J. S. Bird,
31	The ear h is the Lo d's	Do.
71	Hallelujah! the Lord reigneth	Mason,
75	Blessed be the Lord	American,
	Great and marvelous	Do.
130	God be merciful unto us and bless us	Burgies,
131	Deus Misericordia	Calcott,
138	Give ear to my words	Cecil,
24	Come unto me all ye that labour	American,
	Walk about Zion	Do.
39	He shall come down like rain	Naumann,
	Blessed are those servants	Mozart,
43	Enter not into judgment	Deuman,
60	But in the last days	Weddon,
64	Great is the Lord	Hummel.
	Arise, O Lord, into thy rest	
69	Awake, awake, put on thy strength	
77	Grant, we beseech thee, merciful Lord	
	I will arise and go to my father	
84	Blessed are the people	
85	I was glad when they said unto me	
129	Blessed are the poor in spirit	
136	O Lord, we praise thee	
	The Lord's prayer	
140	O praise the Lord	
	I will love thee, O Lord	

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I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,
Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society
Camp Hill Amateur Musical Society, Birmingham Musical Union, etc.

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough: my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, Hon. Mem. R.A.M.

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,
Hon. Sec. and Member of Board of Examiners, College of Organists,
Examiner, College of Preceptors; etc.

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, International College of Music, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, Mus. Bac. Cantab.,
Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, Mus. Doc. Cantab.,
Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

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HUMPHREY J. STARK, Esq., Mus. Bac. Oxon., Professor of Counterpoint at Trinity College, London.

SIR ROBERT STEWART, Mus. Doc., University Professor of Music at Dublin.



We gain the nation's praises,
For all that's great or good;
Each land its tribute raises,
In echoes o'er the flood;
But whence is all this glory?
That makes our nation's pride?

If points in mournful story
To where our fathers died.

They met the proud oppressor,
Who forged our slavery's chains,
And won our wrongs redresses,
On freedom's battle plains.
They sought those equal blessings
Which smile alike on all,
But scorned those base carelessness,
For which the haughty call.

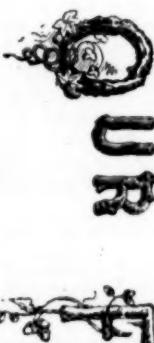
love their no - ble deeds: Their mem'ry ne'er shall pe - rish White truth for vir - tue pleads.

Soprano (S) Alto (A) Tenor (T) Bass (B)

Flute (F) Bassoon (B)

We love the noble living
Our honoured fathers led:
We love their generous giving
That filled the poor with bread:
O let our memory perish,
If we forget their worth!
Our hearts shall ever cherish
The land that gave them birth.

OUR FATHERLAND.



NAGELI.

Our fa - thers they have left us, And long have lain in dust:

Yet blight-ing time's be-

-ref^t us Of men by heav'n more blest: But yet their names we che - rish, We

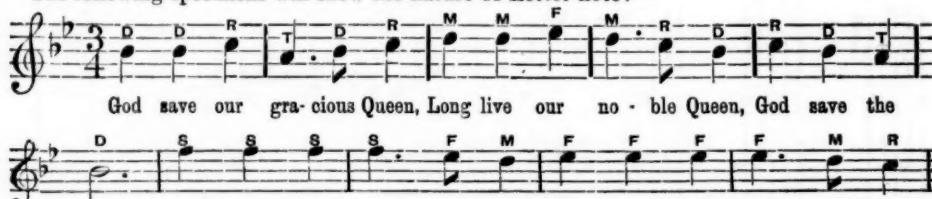
The musical score consists of three staves of music. The first staff is in G major, the second in A major, and the third in C major. The lyrics are written in a cursive script below each staff. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The music includes various note values and rests, with some notes having stems pointing up and others down. The lyrics describe the fallen ancestors and the remembrance of their names.

THE LETTER-NOTE METHOD.

 LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chevé methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

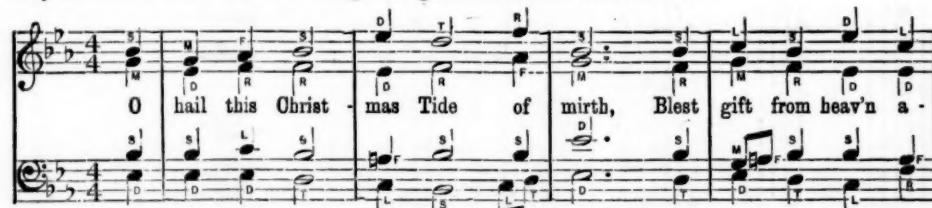
The following specimens will show the nature of Letter-note:—



God save our gra - cious Queen, Long live our no - ble Queen, God save the
 Queen. Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



O hail this Christ - mas Tide of mirth, Blest gift from heav'n a -

These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide In these works every note throughout carries its sol-fa initial, and they
 The Junior Course can be used by the very youngest
 The Choral Primer Letter-note School Music.
 The Penny Educators pupil.

The Graduated Course and Pupil's Handbook The Sol-fa initials are here gradually withdrawn, and these books can be used
 The Elementary Singing Master and Elementary Singing School to best advantage by senior scholars or adults.

I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society
Camphill Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists,
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, International College of Music, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, Mus. Bac. Cantab.,

Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, Mus. Doc. Cantab.,

*Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., Mus. Bac. Oxon., *Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., Mus. Doc. Cantab., *Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, Mus. Doc. Oxon., *Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., Mus. Doc. Oxon., *Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., M.R.A.M., *London.*

J. GORDON SAUNDERS, Esq., Mus. Doc. Oxon., *Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., Mus. Bac. Cantab., *Organist and Choirmaster of Brixton Church, London.*

HUMPHREY J. STACE, Esq., Mus. Bac. Oxon., *Professor of Counterpoint at Trinity College, London.*

SIR ROBERT STEWART, Mus. Doc., *University Professor of Music at Dublin.*

OUR COUNTRY.

NAGELL.

1. There is a tract of earth, Be deck'd with beau - ty's charms, re - plete with vir - tuous

worth, And free from ruse a - larms; A land where on pa - triot high

are be - hearts heavy n's

worth, And free from
 |
 | rudge

a - larms ; A
(Repeat.) A

land where pa
land on which

s s s M

triad high

heav'n's

are
be-

glow - ing, His choic - est gift, his
 stow - ing, His reign might, his
 soy' - reign might, To
 save its good from e - vil's
 blight.

It is land of fame : its noble deeds are known
With high and honour'd name where'er the
Its canvas lights the face of ocean, its power
motion;
And yet it is a land of peace, where quiet d

A land that holds her eye on tow'ring good to come,
And can in good deserty a bliss above all sum.
OP, where's the land on earth's creation, of richer we-
nation?
What better traits could e'er combine to make me

What better traits could e'er combine to make me glad this land is mine?

THE LETTER-NOTE METHOD.



LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chevé methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—

God save our gra - cious Queen, Long live our no - ble Queen, God save the

Queen. Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—

These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide The Junior Course The Choral Primer The Penny Educators	In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.
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The Graduated Course and Pupil's Handbook The Elementary Singing Master and Elementary Singing School	The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.
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